David Lee Roth & Edward Van Halen's Guide To Van Halen II

'YOU'RE NO GOOD'

Dave: "Linda Ronstadt's doing all these other people's tunes so we figured we'd do a Linda. (Leer) Which is about as close as any of us will ever get to doing Linda! The Van Halen version is a little more to the point, I think. It's recorded almost totally live."

Edward: "Only there's no audience."

Dave: "In the solo it sounds like Ed's playing backwards – he invented this way to fool around with the neck. You'll hear it all much better onstage."

'DANCE THE NIGHT AWAY'

Dave:

"That's something we did in the studio. We just stuck it together one afternoon. The way we – dare I say it – compose is we stand around in a circle and hum at each other and go Hmmmmmm."

Edward: "And we say; that sound's good, let's call it 'Dance The Night Away'."

Dave: "And Ed's so good that we just hum at him and he'll play it right even though you hummed it wrong. It came together real quick and has got a little cosmic cha-cha in the middle, with rhythm instruments and stuff. It's definitely not disco, but it – makes you sway to the breeze."

'SOMEBODY GET ME A DOCTOR'

Dave: "That's about the end of a weekend night, and at the end of the song it says, 'somebody get me a shot' and you can interpret that pretty easily. After that, in case you don't understand, the next song's called **'BOTTOM'S UP'** and that goes both

ways too. (You may remember it as the encore on their last tour). It's an American toast, or the end of a Saturday night once again – like (dirty chuckle) everybody let us assume the position. "There is a serious part in the middle – well, I don't know if there's any serious parts left in this band – where the music drops out and I start singing and Mike (Anthony) comes in and we sing some harmonies. And we're having a good time and I start laughing and sang totally off-key, then Mike started laughing too and we just left it on. "Cause I think Van Halen is like normal in the sense of spilling over the edge, especially in 'Bottom's Up'. You know the T.V. commercial, how they always pour the beer perfectly and the foam comes right to the top of the glass and exactly one third of the glass is foam? No-one can pour a beer like that. It foams all over the table and ruins the tablecloth. And that's life. That's the way we are."

'OUT OF LOVE AGAIN'

Dave: "As in 'walking out'. The chorus goes, 'you're talking 'bout your leaving but I don't wanna hear that talk/You stare in disbelief at me as I just up and walk – outta love.' The message there is pretty simple. But it's supersonic sounding – different from any kind of rock tune I've heard in a long long time. We call it supersonic rock because it's not any kind of real beat that you're familiar with in Big Rock music. It's all live, no overdubs. It starts out with Edward's guitar in an… "

Edward: " …impersonation of the attack of The Fly."

Dave: "There's a connection there somewhere. It's very deep."

Edward: "It's what goes through your mind when you're out of love."

Side 2 **'LIGHT UP THE SKY'**

Dave: "The song that opens up our live show. It goes, 'I watched my television and I almost lost my mind, I had to leave it all behind, and get up and light up the skies' whatever that means for anybody. It's like getting high – it's different for everybody.

What does it mean to light up the sky? I don't know and I wrote the words. But it sure means it! "Then I do my Bee Gee impersonation for 12 bars in the middle, which comes out vaguely rusty sounding. I flunked the audition."

'SPANISH FLY'

Dave: "Edward's solo, which sound a lot like Flamenco plugged into a wall socket. In the middle it sounds like someone speeded up the album to 45 all of a sudden, but this guy does it live."

'D.O.A.'

Dave: "This can mean any number of things. Dead on arrival or dead or alive. We sing it dead or alive – 'cause I'm the loner, I'm out on the highways, I'm wanted D.O.A.! A lot of kids can relate to that. As a matter of fact a lot of parents can relate to that. It appeals to the fugitive in everybody."

'WOMEN IN LOVE'

Edward: "It's your basic lesbian song."

Dave: "We leave it up in the air. It could be about losing a girl to another guy, or losing her to another girl, so you have to listen very carefully rock fans, and you won't know anyway, but that never hurt Hendrix and it'll put a quick seven cents in my pocket! That one's live too – everything. But we're getting better at doing our thing so it sounds like more people. Edward's singing a lot more on this second album than ever before, which fills out the sound and beats the need for keyboards."

'BEAUTIFUL GIRLS'

Dave: "The last one on the album. You can sum up these songs best by listening to the music, because the words came from the music. That way if you're in Japan or France or somewhere where you can't understand a word of English you'll know exactly, or close to, what we're singing and playing about. 'You're No Good' sounds like somebody telling you you're no good, it sounds like anxiety, man, high tension.

"'Beautiful Girls' sounds like beautiful girls, and Ed and Mike get to do the little chorus in the background going 'shoobee doobee doobee'. The lyrics go, 'I'm a bum in the sun an' I'm having fun and you know I got no special plans; all I need is the woman' and it ends up with a kiss. Definitely not lightweight!"

The information was subtracted from this website.
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